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Old Street Pump



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TAKE IT OR
LEAVE IT

Once upon a time square dancing was fun - remember? It was the greatest family kind of recreation yet evolved in America - remember?

Square dance calls were directional - remember? You did not require 40 - 50 lessons to attend a dance and enjoy yourself - remember? True, you were a better dancer if you had a few lessons because it is a fallacy to think you can learn by being shoved and pushed through the figures.

Until about 1955, that is. Give or take a year or two. Then what happened? The hot-shot callers took over. They were going to show the old-time callers how square dancing should be done with a dozen new calls each month. Most of them knew less than nothing about calling in time to the music. Music? That was something to be endured as a background to their super dooper brand of calling.

If you wanted to dance with John Doe, for example, then you needed six months of lessons from John Doe in person. Other young callers fell in line and by the mid-1960's one needed up to 35 or 40 lessons. In a couple of years this led to about 50 lessons and then you might not be able to keep up with the floor.

They were going to change square dancing - remember? Well, they did just that. They changed it into a monster that is self-destructive and is killing square dancing at a rapid pace. I do hope all of you "changers" are happy with your work!!

Sincerely

Ralph

A CRISIS OF LEVELS

by DICK LEGER



We have a crisis on our hands pertaining to levels in our square dance movement. Please, don't get me wrong as I feel that we will always have natural levels through years of experience, but they are different than the artificial ones we have created in today's dancing. By that, I mean we have people who have invested much time in learning new figures, but unfortunately for them, haven't spent much time learning to dance them! The amount of time spent on learning something new far outweighs the time spent on dancing them correctly. Somewhere along the line, the quality of dancing was pushed aside in favor of the easy way of just going through something different.

The art of calling has always been to put the calls to the music so as to allow the dancer responding to the calls to flow effortlessly from one basic to another - without stopping and starting again, and certainly without running. The dancer is allowed one step for every down beat in the music. This is very difficult for the caller to plan out, but it is possible with proper training. Unfortunately, our training in this field has been practically nil. Consequently, if the calling is not proper, there is no way the dancing will be.

We have discovered in calling that it is much easier to make the dancer concentrate on going thru more and more material; in other words, he or she will be too

busy trying to remember calls to worry about whether we are calling properly or not. By presenting more and more quantity, we get by with less and less quality.

In today's movement, we can see this all too clearly. We have many unfortunate people who have never been taught to dance to the music but in turn know many basics that gives them the false feeling that they are better than the 'mainstream' dancers. By not teaching quality along with the basics, we have given them no choice but to keep learning more and more material! We in the calling profession must somehow get back to teaching people to dance at all the natural levels. There is simply no substitute for experience and never will be.



We must also get our priorities involved to make more realistic goals for the teaching of our newer dancers and callers. The leadership in this area of our training has been copping out long enough. It is about time that we make this our responsibility again. We must also stop robbing the music of it's potential place in our activity. Time has to be spent in allowing our dancers to feel with their feet, the same stimulation we feel with our minds. When everything blends together, the dancers will once again appreciate what "high level" dancing really is, and not the false situation we have today.



We have given people the impression that the more basics they know, the higher level they must be! As far as dancing is concerned, nothing could be further from the truth. It seems that although it should be, it is not. From what this writer has seen all too often, these false levels have produced the most stop & go figures done with total disregard for the music. The timing of the basics in many cases simply is non-existent! It seems as though at our "higher levels", callers even disagree as to whether it is better to dance with the hands or with the forearms! Maybe they should try dan-

cing with their feet and discover a whole new experience.

Maybe it is about time that we put into perspective what high level dancing really is - the proper execution to the music of any basic movement at any level of knowledge! We can only attain this through proper teaching right from the beginning of how basics are done, and not just what you have to go through "to get there". In this way people coming into the movement will enjoy their exposure from the start and will develop their skills at the same time, expanding their knowledge about our great movement. We have all the potential to make this the great recreation for all. We need only to get back to realistic goals, and at the same time commit ourselves to the best quality that we can provide. The other important things are natural, such as the fun, fellowship, and the sharing of something we love with others.

PART 2

Since the last article on this subject was published, this writer has been pleasantly surprised with the comments received from both dancers and caller alike. The dancer's comments usually were along the lines that "I was either rushing to get someplace, or I was waiting when I got there." "I felt at some dances that I attended, that my legs were awfully tired halfway through the dance, and yet at other dances I never got tired at all." In thinking back now, I remember that at the dances that I tired quickly, it didn't seem as though I had any help from the music to move." From the callers generally the comments were usually along the lines that it was about time someone had the guts to tell it like it really is for everyone to see.....maybe the dancers will help out more if they understand the situation better. Another caller said quite emphatically, "Every time I asked in caller's school, "How many beats of music does that take?" the answer was usually, "Watch your dancers, don't rush them, but don't make them wait!" Needless to say, he was very frustrated in that area of calling.

This caller has found that by and large, most callers are people very dedicated to what they are doing, and are honestly doing the best job that they can with what they have to work with. It seems to me that our greatest need is the proper training to offer them when they first start out. Unfortunately, this has not been the case in the past, as it is easier to those running caller's schools to boggle their minds with all sorts of approaches to moving people from one place to another without requiring the timing along with it. Consequently, we have a situation today whereby many callers survive on sight calling along with combinations of other systems, none of which demand any execution to the music, or for that matter to the dance structure itself.



In direct relation to this, if they were to apply this same principle to round or contra dancing, they would be out of business in less than a week. No one has ever emphasized to them that it is possible to dance the squares. It is possible to have lines move forward & back in unison; it is also possible to have the whole floor moving in the same steps at the same time no matter what they are dancing. Of course this is not possible without proper training in specifically that area of calling. The real KEY to it all is the proper use of the MUSIC. It is the only common denominator for both caller and dancer. How the caller uses the music will be reflected directly on how the dancer uses the music also. We need only to use common sense to realize that this is not the easy way to learn to call. This way demands that the caller keep track of the beats of music, what he is calling, and if the dancers are executing it in the proper manner, all at the same time!

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As you can imagine, it is not easy, as the above must be combined with helping those dancers who are having trouble remembering the basics that they have just

learned a short time ago. I am convinced that even though it is the tough way to call, it is the right way and that the real winners will be the dancers and the whole movement in general. People will once again be able to take pride in not only what they have learned, but in the realization that they are doing it right. They will start to experience more satisfaction in the feeling that they have truly learned skills attached to dancing, rather than just the frills of having just gone through something for the sake of variety. When the movement concentrates more on skills, it will find that we don't need as many frills.

(This article appeared as a two-part article in the NEW ENGLAND CALLER, March & April, 1983. Given here by permission.)

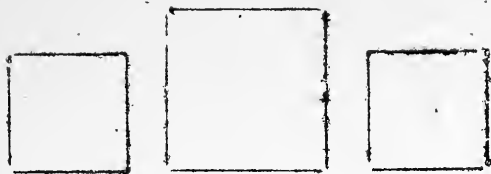
Every Tuesday: New England squares and contras. 8:15 - 11:00 PM. Early instruction at 7:45 PM. Brimmer & May School Gym, Middlesex Road, Chestnut Hill. Mass. Callers: Ted Sannella & Tony Saletan. Soft-soled shoes only.

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We doubt if there's any other country in the world where people spend so much money to bus children to school and so much more to build gymnasiums where they can get some exercise!



SQUARELY YOURS

by GLEN NICKERSON

In my record case there is a sign expounding a philosophy that we would like to share with you and which we think is applicable to the square dance activity - "What we need is NOT people who do Extra-ordinary things, but more people who do ordinary things extra-ordinarily well." (Emphasis added).

We may apply that to dancing simply by learning to do any movements from a basic dosado to the most advanced or challenge call properly. That means dancing it smoothly, in time to the music, so that you end the movement in the correct position and facing direction, just in time to flow smoothly into the next movement without roughness and with courtesy to your fellow dancers. Only when you have learned to do each call extra-ordinarily well should you consider yourself ready to move on to the next "level". Whether you dance at beginner level, Mainstream, or higher, learning to do the ordinary things extra-ordinarily well will enhance your enjoyment of the dance. It has been fairly well proven over the years that improved knowledge and skill in any activity increases one's enjoyment of that activity, and the more you put into doing it well, which leads to further enjoyment - it becomes a progressive sharpening of your skills and attitudes and enjoyment. One leads to the other as surely as day follows night.

As stated earlier, doing a movement properly in-

cludes being in the proper place, facing the proper direction, at the proper time for the next call. While a "Hungarian Swing" dosado can be enjoyable, some dancers and callers react against it primarily because the dancers tend to get out of position by turning too far or not far enough and end up facing the wrong direction to flow smoothly into the next movement. So, if you like to do the "Hungarian Swing" make certain of two things - that you end it correctly, and that the one dancing with you is willing to "swing" instead of the called for dosado.

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This brings up a good point - dancing is based upon courtesy between the sexes. If one of the dancers clearly gives a signal by hand positions or body attitude -(i.e. hands holding the skirt for the ladies, hands behind the back for the men) that he/she prefers to do a standard back-to-back dosado (or other call), it is up to the other dancers to "yield the right of way" to the dancer who wishes to dance the movement as called

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Nothing riles some dancers more than being roughly grabbed and forced to do a movement in a manner not of their choice or training. Be alert to such body signals and be courteous - and all will enjoy the dance that much more.

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Rough dancing goes against all the rules of courtesy. Let's face it - even though there are pre-teen and teen dancers, the majority of square dancers today are in, or approaching, the geriatric age. Even some young dancers suffer from arthritis, bursitis, or similar potentially painful conditions without showing any signs of those conditions. Consider the handicapped dancers - none are letting their problems keep them from dancing, yet YOU can make their, and your, dancing more enjoyable by a little common sense, alertness to the desires and needs of others, and smoothness (not roughness) in executing the call.



Dancing has been defined as body movement in time to the music, by which one interprets the music and expresses the feeling and mood the music imparts. Without music, dancing becomes only a close-order drill of mechanical movements like chess pieces on a playing board. To dance well, one has to have control of his body, with the body in balance at all times, and be able to execute any movement (except the swing) without relying on the other dancer for weight or resistance. This means the ability to do most movements normally using hands WITHOUT the use of hands. Do you have the ability to dance with someone whose arm is temporarily in a sling or cast, without inconveniencing that dancer? The "body in balance" means the weight over the balls of feet, stomach in, chest up, and arms and legs relaxed sufficiently to allow the body to move in any direction on the spur of the moment. Watch a couple you consider to be good round dancers and compare their posture and body position with other dancers. Some of the differences are slight but in the aggregate they make a world of difference in how you dance and how you appear to others. Good dancers are only infrequently caught off-balance or temporarily not in control of their body posture and attitude. This applies to all dancing, not just rounds.



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While the foregoing is addressed to the dancer, callers should be aware of all these factors. Only with good choreography, which includes adequate time to do each call and a smooth-flowing sequence can the dancers dance EXTRA-ordinarily well.

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Callers should set an example in their dancing and in their calling. Good calling begets good dancing - and good dancing begets good calling. Both are necessary for maximum enjoyment of the dance. The caller who draws the crowds is the one who, conceiously or unconsciously, provides the dancers with a smooth, well-timed

ed sequence of calls that allows the dancers to dance comfortably, smoothly, and EXTRA-ordinarily well.

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Consider the popularity of singing calls. The frequency of "all singing call" dances is increasing because the dancers get more feel of the music. The dancers express their satisfaction of dancing well and smoothly by requesting more all-singing-call dances. Is there a message in that for the caller? I think there is!

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Whether you dance contras, rounds, MS. advanced or challenge, why don't you take as a personal goal the development of you dancing (or calling) ability so that you can do the "ordinary things extra-ordinarily well?" A popular singing call of several years back expressed it in the words "Do what you do well." And do it with courtesy, without roughness, and YOU will then be "everyone's favorite corner."

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5 Weeks of Summer Folk Dancing with Jim Gold, Thursdays 7-10:30 p.m. June 16, 23; July 7, 14, 21, at the air-conditioned Teaneck Town House, Teaneck, N.J. Beginners 7-8; Intermediates 8-9; Request dancing after 9.

July 1 - 4, 1983, Folk Dance Weekend with Jim Gold and guest teacher Alex Sherman, at Paramount Hotel, Parkersville, N.J. Information from Jim Gold, 497 Cumberland Avenue, Teaneck, N.J. 07666

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A good neighbor is a fellow who smiles at you over the back fence but doesn't climb over it.

Charm is the ability to make someone think both of you are quite wonderful.

If you think twice before you speak, you may never get into the conversation.



PROFILE

JEAN CARIGNAN

A dark-haired nine-year-old boy sat shivering as the sun rose. For three hours he had been watching the dilapidated grey house across the street, waiting to ask the finest fiddler he had ever heard to be his teacher. He crossed the street and sat on the doorstep, where he couldn't be missed. Finally, the fiddler appeared. For the next four years he was the only music teacher the boy would ever have.

The boy was Jean Carignan and the teacher, Quebec master fiddler, Joseph Allard. In four years Carignan mastered Allard's repertoire, and continued to learn on his own by listening to the records of great Irish and Scottish fiddlers. Carignan went on to become one of the world's greatest fiddlers. He has received the Order of Canada and, although he cannot read music, an honorary doctorate in music from McGill University.

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Yehudi Menuhin, the celebrated violinist, devoted a complete show to Carignan in his television series The Music of Man. Says Menuhin: "He is the most extraordinary character and violinist I know. Sometimes one loses as much as one gains by formal training in music. Jean brings to music something equally valuable - melodic gifts and rhythms. He belongs to a people, a culture, a land. The power of the music seized him and made him."



He may be Menuhin's hero, but Jean Carignan, 64, has largely earned his living in textile factories, construction jobs and lastly, driving his own taxicab in Montreal for 22 years. His wife of 41 years, Ida, worked in a Seagram's bottling factory for 27 years, and the couple now lives in a comfortable three-bedroom bungalow south of Montreal. Years of heavy construction work have caused irreversible damage to the nerves leading to Carignan's ears. Because of growing deafness and anger with the music industry, he has not performed publicly since his retirement in 1978, though he still plays at home and with friends. Known for his volatile temper, Carignan is now a somewhat bitter recluse. Nevertheless, he welcomes visitors cordially, and produces a fine bottle of Puits d'Amour from his well-stocked wine cellar. "We are as snug here as two cucumbers," says Ida as she looks across the living room at her husband, contentedly puffing on one of the 65 pipes from his collection, and stroking his little black dog, Prince. "But, you know, some days he drives me crazy when he has nothing to do. He can only walk his dog so much."



Downstairs in the grey-panelled music room, Carignan opens his violin case. It holds two violins, his own, a Paul Kaul made in France in 1830, and a much humbler one which was his father's. Recalls Carignan: "He kept it under the bed so we wouldn't touch it, but that did not stop me. Sometimes I would break a string

and my father would give me the hand like that," he says, mimicking a solid spanking. "I don't blame him. In those days you couldn't get the five cents for a new string. There was no work. But my aunt, who worked in the factory making suits, was there one day when my father was going to beat me. She said if I broke a string she would pay for it from now on. Ah, what a release!"

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Jean left school at age 6 and began playing on Montreal street corners to help support his desperately poor family. This was illegal and he was often arrested, once 11 times in one day. By chance, he heard his first classical music from a cafe juke box, and spent his entire supper money listening to more. "In those days records cost \$1.50 new. I didn't have that kind of money, but when I had saved up a quarter I would go to the Salvation Army store. I could buy them for 5, 10 or 15 cents."

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George Wade, leader and caller of Canada's top country dance band in the 1930s, drew Carignan into the entertainment world. Wade had halted his car at a stop sign in Montreal when he heard 10-year-old Jean playing during his lunch break from the cobbler's shop where he was apprenticing. "The Kid Fiddler," as he became known, toured Canada with Wade's Corn Huskers from 1931 to 1937. The 12-member band taught him to speak English and to read, using the newspaper in the hotel room at night.

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Carignan gained increasing acclaim as a musician, but never widespread popularity, particularly in Quebec where bluegrass and country and western are popular, his traditional folk albums have not sold well, and this made him bitter. Carignan has also antagonized some Quebec musicians with his claims that French-Can-



dian tunes are rooted in the Gaelic music of Scotland and Ireland and the music of France which are his specialties. Says Carignan: "Some of them can't play it because it is so difficult, so they say it is not our music. Ha! We never invented it, our ancestors brought it over."

Carignan's repertoire of more than 5,000 tunes is all in his head. His admirers believe it is urgent to preserve his achievements before he loses his hearing completely. Five years ago, Calvin Sieb, then concert master of the Montreal Symphony, suggested videotapes be used to record Carignan. The National Museum of Man in Ottawa transcribed over 300 of Jean's tunes into sheet music, but Sieb says the music must be seen as well as heard. His intricate Gaelic bowing technique dates from at least the 17th and 18th centuries, and is accompanied by rhythmic footwork or "clogging."

Carignan, who is often too proud to wear his hearing aid, refuses to apply for the estimated \$10,000 it would cost to make the videotapes. His hearing comes and goes unpredictably. Occasionally he is forced to leave concerts or gatherings when music or any sound suddenly becomes a painful roar. "I cannot sit there like that (he demonstrates by plugging his ears) I feel so bad inside as I drive home," There is no self-pity, however, as he contemplates the loss of his music, Carignan even jokes about returning to needlepoint, a craft he learned while touring. But when the music dies for Carignan, a rare art will be lost, laments Sieb. "No one else in North America can play as he does. It is a treasure not just for Quebec, but for all Canada."

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UNDERSTANDING

CONTRADANCING

by CHARLIE RAPPORT

We are fortunate that American and International folk dancing has been growing and maturing in our area for decades. However, there are many dances still not exploited and many definitions and stylistic and background points not yet understood. This column is addressed to the illumination of these facts.

Let us examine "Contra Dancing." "Contra" means "against" or "opposed." In this style of dancing, as the term would indicate, the participants team up into long lines of belligerents. In older dances the men are all in "A" lines, facing, say, the windows, while the ladies are all in "B" lines, facing, say, the entry.... The director of these hostilities is located at one end of these pairs of "contra" lines. More on this later.

With the crumbling of chauvinism under the pressure of the ERA, more recent contras have half the ladies on the men's side and, ideally, an equal number of men on the ladies' side. It was hoped this radical alteration would balance the conflict, but it hasn't.

An interesting variant is the "triple miner", in

which at the outset only a third of the ladies cross the line of scrimmage, and a like number of men move conversely. The name of this curiosity is deemed to derive from British Isles dances, in which three are set upon three, such as in "Walpole Cottage." These dances originally emanate from the coal-bearing regions, where coal dust was spread to lubricate the floor and heighten the festivities. Now we use a white powder, which is sold in sixteen ounce cans. The dances, themselves, of course, were done in groups of three, each group being made up of one miner and his two spouses. It is not clear from old syllabi whether the combat was intended to occur between trios or between the individuals constituting each trio. We do know through names like "The Bishop", that the Church was at one time involved in these apparently religious conflicts.



There has been a lively version of trio versus trio contras championed by Ted Sannella, a modern pioneer director. The dances are appropriately called "Ted's Triplets", and they have all been assigned numbers, so the gallery will have an indication of the probable outcome of each fray.



There is, of course, marching music, now ever more frequently by live, or nearly so, bands. It is, however, not used to cadence entry into battle, but, rather, to pace the actual contest.



The rules are usually made up in advance and written down. They involve an arrangement of figures or parries, whose roots are largely lost in time. Often some of the belligerents have prior knowledge of not only the parries, but also the order in which they have been arranged. Usually the director, or "caller", allows a brief practice joust before the band strikes up. This is most civilized. He also reminds the forgetful belligerents of each parry seconds before it is to occur. That is also civilized. However, some callers have been known to change the rules in the middle of a contest,

but the belligerents have rarely been known to object.

There is not space here to describe even a small portion of the possible parries, but we shall look into a few examples.

There is the "swing", in which the opponents attempt to centrifuge each other.

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In the "ladies' chain", two men trade chattels; represented by the lady to each man's right at the time. They generally trade them back almost immediately. The social significance of this is not fully understood.

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Symbolic raising of arms is seen in "allemande". Curiously, this conflict often occurs within a line's own ranks, as has been known to occur on battlefields.

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There are brief R & R periods for each participant when he/she reaches either end of the line of scrimmage, but it is considered Bad Form to leave the immediate battlefield.

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The word "contra" also derives from the word "contrary". This is seen when the belligerents, by design or lapse of mind, disobey the orders of the caller and make up their own versions of the parries. Occasionally, particularly during a "swing", one belligerent will score a fall on the other. Sometimes this contrariness will be directed at the band when belligerents ignore the phrasing of the music. All this seems to add to the enjoyment of the gallery. These viewers have been known to cease conversing among themselves to point and laugh at the belligerents.

Before closing this all too brief description of "contra dancing", we should mention a few words about

the caller. A caller is often one retired from battle, even as Presidents who were one war heroes lead, rather than fight. In the words of Ralph Page, "I'm too old to run and too fat to fight." However, the caller is not prohibited from being a belligerent. Many like to leave the dais once they have the battle in full swing, select an adversary, and join a regiment. They aren't much fun, however. Todd Whittemore and Tony Parkes are neither old nor fat. Ralph Page moves with perfection. Larry Jennings observes phrasing and refuses to fight with the music. None of them ever scores a fall on an adversary, and each rarely strays from the pattern. Thus, they fail to give the gallery much to point and laugh at.

In the future we will examine other little-understood matters. We invite readers to share their coveted knowledge in such fields.

(Editor's note: Remember the old saying "A little nonsense now and then, is relished by the best of men." It seems to me that sometimes all square and contra dancers take themselves too seriously. And that goes for many callers/leaders also! Charlie is not making fun of anyone. We love his delightfully wry sense of humor.)

AUTHENTIC POLISH FOLK COSTUMES

Looking for information leading to sources who own and or make authentic Polish folk costumes, footwear and related literature. Would like to purchase and/or record this information. Also have some Polish folk costumes, footwear and books for sale or trade. Please contact "Basiz Dziewanowska, Polish Folk Costume Specialist, 41 Katherine Rd. Watertown, Mass. 02172.

Be thankful for small blessings. The bigger ones are just taxed more.
Experience is simply the name we give our mistakes.



Some Notes On

by RALPH PAGE

THE LANCERS

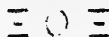
The Lancers, what are they? Let me answer your question before you ask it. In a few words - the Lancers are an elegant form of a square. Too, it is a much older dance form that you might suspect.

The account of its invention by a Parisian dancing master LaBorde has been faithfully passed on from book to book. Curt Sach in his "World History Of the Dance", says: "Actually it is considerably older. It appears to have been danced in Dublin as early as 1817. A book by the dance teacher Hart contains, "les Lanciers, a second set of Quadrilles for the Piano Forte (1820) describes how it was danced in good society in the summer of 1819."

You don't argue too much with Curt Sach's "World History Of the Dance". You do seek coroboration. The story of its invention by M. LaBorde, is a fascinating one and has some elements of truth in it. There WAS a Parisian dance master of that name. He WAS engaged by the French Regiment "Les Lanciers" to arrange a regimental ball for them. He DID arrange a quadrille set of five figures for the occasion and name it in honor of his sponsors "Les Lanciers". He Did Not Invent The

Dance Form Itself!

Sachs goes on to say that the Lancers "was an English possession; the "quadrille a la cour", or as it is usually called les lancers with its five sets - la Dor set, in six-eight tempo; Victoria, in two-four; les Moulinets in six-eight; les visites in six-eight; les lancers in four-four.:



From the beginning there seems to have been two accepted ways of spelling the word - Lancers & Lanciers. Either is correct. It just depends on how "high-brow" you feel at the moment!



Further corroboration is found in "Social Dance, A Short History" by A.H. Francks, who notes: "One particular form of Quadrille which gained fantastic popularity in the middle of the century - - was the Lancers. Although this form of square dance came into being shortly after the arrival of the Quadrilles into England, it does not appear to have found much favour until about halfway through the century."



He goes on to state that "Philip Richardson carried out a great deal of research into the question, discovering an advertisement which appeared in the Dublin Evening Post of May, 1817, which contains a reference to the Lancers. Also he found two possible claimants for the credit of originating the dance. "One of them was a Mr. Duval, and the second was Joseph Hart whose description was published, as noted before, in 1820."

Richardson seemed to believe that the Lancers had their origin in England in spite of the fact that they were to be found in France at about the same time. He based his belief on the fact that the music for all the figures was either by an English composer or arranged by a foreign composer while he was in England.

So much for corroboration. It seems strange that the Lancers did not leap at once into great popularity, but they did not. The Quadrilles and Cotillions of the day were so popular that there was little room for variants. It was not until the 1850's that they became truly popular. However, from then on until the turn of the 19th century they gained their due compensation. I am not saying they were not danced, for they were - occasionally. There is no accounting for moods and tastes of dancers.



"Howe's Ballroom Handbook of 300 Dances," 1858, gives directions for three Lancer sets'. "The Lancers' First Set; The Lancers' Second Set; The Lancers' Third Set". After that - the deluge! The dance salons of Boston, New York, Philadelphia and Charleston received them with open arms and they became the dance sensation of the latter 19th century. In this country and Canada their popularity existed until well into the 20th century. In fact the Young Old-Timers Square Dance Club of Swansea, Mass. danced the Loomis Lancers once during every club meeting until the 1960's. You can find remnants of them all over the Maritimes and Quebec. I have seen dance programmes of the 1880's and 1890's that listed four to six Lancer sets each.



Most of the dancing masters of the era put together a set of figures that he liked to use for the Lancers. Every prompter worth his salt did the same. The popularity of the dance sifted down to the smaller towns and cities. They acquired an aura of gentility seldom seen on the dance floor.



A dancing master named Loomis from New Haven, Conn. arranged several "The Loomis' Lancers (danced to 'Anonement'); Loomis' Saratoga Lanciers' Loomis' Academy Lanciers; Loomis' Metropolitan Lanciers' Loomis' College Lanciers; Loomis' Minuet Lanciers", and there probably were more!

Why this long-lived popularity? I wish I knew the answer. I doubt if there is any one answer. Because I have always been 'hung-up' over good music I like to think that one of the reasons was the beautiful music composed for them. Many "big name" composers wrote music for them. One of the nicest Lanciers from a tune-ful point of view is the "Original London Lanciers". To hear this played by a ten-twelve piece orchestra is the ultimate of a dance music lover's life. You have never really heard old-time music until you do.

III

Another reason for the Lanciers popularity is probably because of the figures themselves. They were more complicated than the quadrilles of that period. Let's be honest; good dancers like a little complication in the dances; not too much, just a wee bit. Judged by today's complexity of square dance figures the Lanciers were not complicated at all, but for the times they were. To keep up with the trend the old-time Quadrilles began using some of the figures and evolved interesting figures of their own.

<<->>

Apparently Gilbert and Sullivan were favorite sources of music for the Lanciers. I have a half dozen Lanciers based on medleys of their music. Usually they were set to music from the same operetta. I mean, all five figures would be say, from the "Mikado" or "Pirates of Penzance", etc. Stephen Foster was not above writing tunes for the Lanciers. I have two or three piano parts that were arranged from old-time minstrel tunes; even one arranged from nursery rhymes!

<<->>

Most Lancier sets were of five figures. Occasionally six figures and more occasionally four. All the figures were interchangeable and old-time prompters did that. It was not considered stealing or pirating to do so. Oh, most of the good prompters would not fool ar-

ound with the figures for the "Saratoga Lancers" or, as I have heard it said, with any of Prof. Loomis' dances.

What is the difference between the Lanciers and Quadrilles? Probably the style in which they were danced is as good an answer as any. The style in which the music was played is another, but try to explain that to a non-musician!

I know of no one book of only Lancier figures. Most of the old time dance books contained from a half dozen to twenty-five or thirty Lanciers. Many of these books are still obtainable in second-hand book shops. You must hunt for them. Not yet are they in the rare book category but you can seldom walk into a used book store and pick one up off the counter. Here are some you might search for:

Dick's Quadrille Call-Book
Clendenen's Quadrille Book
Hillgrove's Ball Room Guide
Howe's New American Dancing Master
Howe's Complete Ball-Room Hand Book
French's Prompter's Hand Book
Prompting, How To Do It

There are others, but if you can find all of these mentioned, or even half of them, you will be well on your way to a good collection of Lancier figures.

New Hampshire Gathering of the Scottish Clans Workshop presents from Crieff, Scotland, Ron Gonnella in "Fiddler's Fancy". An illustrated history of Scottish fiddle music. Ron Gonnells's lecture begins with the golden age of Scottish fiddle music, circa 1750 - 1830, and then continues into the 20th century with music, slides & biographies of the great names in the tradition, including the Gows, Wm. Marshall & Scott Skinner. Wednesday, 20th July, 1983, at 8 p.m. First & Second Church in Boston, corner of Marlborough & Berkelet Sts. \$5 at door,

THANKS TO:

Gail Tichnor - Colonial Ball program
Bruce Lackey - "Gems of the Ball Room" Call book
M&M Joe Hritz - Dance items, polka cassettes, program
of Chicago 1952 International Square
Dance Festival
Gretel Dunsing - "Dance Descriptions", Fourth Collec-
tion; German, Austrian & Swiss.
Ed Koenig - cigars
NEFFA et al - cigars & "birthday" party
Bruce Lackey - A.C. Wirth "Modern Quadrille Book (Xerox
copy)
M&M Stan Cibel - Lake Niagara
Mary Ann Herman - Cassette, Stephen Foster's "Village
Festival & Old Folks Quadrille."
Jack Hamilton - Back issues "Folk in Kent".

BORN: April 14, a daughter, Katherine to M&Mme Yves
Moreau.

DIED: Feb. 13, 1983 - Jean Tufts

MIDSUMMER? A Festival of Vermont Music & Art will be
held on Saturday, June 25, 1983, at Vermont College,
Montpelier, Vt. It will feature performances of Jazz,
Folk & Country music and will include the first state-
side gathering of Vermont musicians and artists.

The Tenth Annual International EARLY MUSIC and DANCE
INSTITUTE will be held July 10-17, 1983. Sponsored by
The Five College Early Music Program. Further informa-
tion from Barbara Ansbacher, 67 Lincoln Ave. Amherst,
Mass. 01002.

Nothing makes food less fattening than being too expen-
sive.

Nothing makes it harder to get rid of junk than having
an attic.

Give a bachelor enough rope and he'll skip.

FOR SALE

Balance & Swing - \$9.00
by Ted Sannella

Easy Level - \$6.00
by Bob Howell et al

Solo Dance Manual - \$5.00
by Grant Longley

The Country Dance Book - \$5.50
by Beth Tolman & Ralph Page

Modern Contra Dances - \$3.00
by Herbie Gaudreau

Heritage Dances of Early America - \$5.50
by Ralph Page

Fiddle Tunes of Omer Marcoux - \$4.00
by Sylvia Miskne & Justine Paul

The Ralph Page Book of Contra Dances - \$3.00
by Ralph Page

Square Dances From A Yankee Caller's Clipboard - \$5.00
by Louise Winston & Rod Linnell

Line Dance Manual - \$5.00
by Grant Longley

A Choice Selection Of American Country Of The Revolutionary Era - \$3.00 by Keller & Sweet

Twenty-Four Early American Dances - \$4.50
by James Morrison

The Southerners Plus Two Play Ralph Page - \$9.50
An LP of music for contra dances

Any of the above material plus \$0.75 postage/handling
per order from Ralph Page, 117 Washington St. Keene, N.H. 03431

MAINE FOLK DANCE CAMP

Five day sessions each starting July 2 to 29. August 6 to Sept. 2. Labor Day weekend, Sept. 2 to 5.

Write: MARY ANN HERMAN, Box 100, Bridgton, Maine 04009 or call Pioneer Camps, Bridgton, Me (207) 647-4009 for full information.

15th to 19th Century Dance & Music Seminar at Amherst, Mass.

28th ANNUAL DANCE CAMP sponsored by Nova Scotia Dance Federation at University Ste. Anne, Digby, Nova Scotia Aug. 13 - 21.

BALKAN DANCERS of BUFFALO present the 19th Annual Labor Day Camp, Sept. 2 - 5, 1983 at Watson Homestead, Painted Post, N.Y. with Bora Ozkok & Alexandru David. Write: Ms. Lauren Reeves, 69 Winspear Ave. Buffalo, N.Y. 14214 for complete information.

SQUARE DANCE WEEKEND November 4-5-6, 1983 at The Inn at East Hill Farm, Troy, N.H. with Ralph Page, contras, Roger Rhynot & George Hodgeson, squares; George Fogg, English country and probably Tony Saletan folk songs. Write Ralph Page, 117 Washington St. Keene, N.H. 03431 after September 15th for more information.

34th

Sept. 6 - 11

ANNUAL

Sept. 6 - 11

1983

FALL CAMP

1983

at THE INN at EAST HILL FARM, TROY, N.H.

WITH

DICK LEGER

Squares

CONNY TAYLOR

Balkan dances

RALPH PAGE

Contras & Lanciers

JOE WALLIN

Scottish dances

ADA DZIEMANOWSKA

Polish dances

COST: \$195 per person for full session. Includes all meals (3 a day), room, snacks, all classes, parties, swimming pools - indoor pool heated. In making reservations consider the new 12 room "mini motel" with its own pool, & lounge, etc. at only \$4 more per person per day added to regular fee. DE LUKE!

PART TIMERS! at \$40 per day, only if accomodations are available after full time campers have been place.

FALL CAMP starts with supper Tuesday, Sept. 6th (the day after Labor Day) and closes with noon meal Sunday, Sept. 11th.

Your registration, plus a \$30 deposit should be sent to ADA PAGE, 117 Washington St. Keene, N.H. 03431. before Aug. 25th, the day we place food order.

Bring own soap & towels. Everything else furnished.

WHAT TO WEAR: For women, shirts & blouses, dresses or costumes. For men, slacks or trousers, sport shirt or costume. For both, PLEASE, at classes and all parties shoes, sandals or sneakers. In other words, NO BARE FEET ON THE DANCE FLOOR.

REGISTER NOW!!!

WANTED

Old-Time dance music. Especially full orchestrations of Quadrilles and/or Lanciers. Piano & Fiddle parts acceptable, but orchestrations preferred. Books of fiddle tune collections, etc. Don't throw them away. Send them to me for my personal archives.

Ralph Page
117 Washington St.
Keene, N.H. 03431

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Ralph Page
117 Washington St.
Keene, N.H. 03431

CONTRA DANCE HEADQUARTERS: We have over 300 books and records for square and contra dancing., P.A. systems, record cases, mikes, slo-down for floors. Send for our free catalog. Alcazar, Rt. #2, Bx, 82, Waterbury, Vt, 05676.

Conny Taylor, 62 Fottler Ave. Lexington, Mass. 02173 announces a FOLK DANCE RECORD SERVICE. Complete information call him at (617) VO 2 - 7144

CONTRAS

NORTH COUNTRY JIG

Original contra devised by Ed Butenhof, Rochester, N.Y.

Formation - Alternate duple

Music: Any jig you like

- A1 - All turn partner, 2 hands, once around
With couple below circle left
- A2 - Break to lines (actives in center) down in fours
Turn alone, come back and cast off
- B1 - Pass thru, wheel left (with same couple)
Half promenade across
- B2 - Ladies chain over - and back.

NOTE: In Volume 14, Number 2, of Northern Junket we gave you Ed Butenhof's original contra "Seaway Jig". Gremlins got into the act and one line was omitted - the second line in fact. It reads like this: "Circle left with couple below" after the 2-hand turn with partner, and before the allemande left. That allemande is with the one below (same circle) not with the next below. Sorry, Ed.

MARGARET'S FANCY

Original contra by Roger Whynot, Prides Crossing, Mass.

Formation: Duple, improper

Music: Any 32 bar tune of your choice

- A1 - Right hand to one below, balance fwd & bk, 2 bars
Turn this person halfway round - 2 bars
Do si do with the same - 4 baars
- A2 - With this person half promenade - 4 bars
All Fwd & Bk - 4 bars

B1 - Pass thru. Swing on the (Man's) right *
B2 - Ladies chain over & back

* Roger says that if you want a double progression:
Cross Trail through and Swing the one you meet.

JERRY'S REEL

Original contra by Frank Kanopasak, New York

Formation: Trios of one man and two ladies (LML) facing another trio of one man and two ladies. Lines facing lines; NOT looking up and down the set. Men do not progress; only the ladies progress and cross at the ends of the set.

Music: Any well-phrased jig or reel

All forward and back

All the ladies do si do the opposite lady

All the men down the center past two ladies

Up the outside to original place

All forward and back

Men allemande left with their left hand partner

Then allemande right with right hand partner

Men swing their left hand lady (he leaves this lady on his right; other ladies move UP one place)

During the swing those women not being swung simply move one trio position to their own right. (The swinging couple ends swing as usual with the lady on his' right side). When, at the ends of the set, there is no trio to which to move, that woman crosses over to the other side.

This contra is much easier than it looks to be.

They never stopped writing fairy tales - the authors just turned their efforts to wring mail-order real-estate ads.

Certainly the average man has faith - you can tell by how many park their cars in tight-quartered parking lots.

SQUARES

NOTTINGHAM BREAKDOWN

Original square by Henry Garfath, Orpington, England

Music: Any well-phrased tune you like

Any intro, break, and ending you like

A1 - Head couples right and left thru

Side couples right and left thru, while head
couples separate and go halfway round the set

A2 - Head couples meet partner with a do si do and
back out to a line of four. Lines go forward and back

B1 - Just the center four pass thru and do a U-turn
back

All join hands and circle till the gents get home

B2 - Allemande left and swing new partner

Repeat once for heads leading; then twice for sides;

LADY BE GOOD

One of the late Ed Gilmore's singing calls

Intro. Break & Ending

Allemande left the corner, weave the ring around

Oh, lady, be good to me

Meet your partner, turn back, weave the wrong way round

Oh, lady, come swing with me

Swing your partner around and round

Allemande left the corners all

Come on back and promenade around that old hall

Prom-en-ade home and swing with your gal

Oh, lady, be good to me

Figure: Head couples star by the right go once around

that ring
 Allemande left your corner - just the head couples swing
 Side couples right hand star, go once around that ring
 Allemande left your corner, go do si do your own
 Back to the corner, swing that corner round and round
 Allemande left new corner, go back and promenade
 Prom-en-ade home, you've got a new gal
 Oh, lady, be good to me.

Sequence: Intro. Figure twice for heads. Break. Figure twice for sides. Ending.

One more contra

AARON'S REEL

Original contra by Leif Hetland, Anaheim, California.

Formation: Duple minor, improper. Double progression.

Music: Any well-phrased 64 count reel

Counts

- 1-8 Active couples go down the center, turn
alone
- 9-16 Come back to place and cast off
- 17-24 Right and left thru (across the set)
- 25-32 Cross trail, allemande left the one below
ladies to the center (2nd progres-)
- 33-48 Reel of four (16 counts)
- 49-58 Ladies chain
- 57-64 Chain them back

NOTE: Allemande left is short; $\frac{1}{2}$ turn approximately 4 counts placing the ladies in the center for the start of the reel of four. The reel starts with the ladies passing right shoulders in the center.

There is a marked difference between quitting time and the time one stops doing anything.

I'm all in favor of name dropping - names are the raisins in the rice pudding of conversation.

LEGACY VI

May 12 - 15, 1983

TWO VIEWPOINTS

1 - Caller - JOE CASEY

LEGACY can probabl't be best described as an international organization that provides for the sharing of knowledge of the many phases of the overall square' dance activity.

Square dance leaders, callers, round dance leaders, square dance organizations, CALLERLAB, Roundalab, The National Executive Committee, Square Dance Publications, Record Producers, Square dance Suppliers and Special Interest Groups such as the Square Dance Float, Foundations and others were all in attendance at LEGACY VI, as they have been at the previous five meetings.

One of the goals of LAGACY VI was to adopt a Constitution and By-Laws in preparation for incorporation as a non-profit organization. This was accomplished due to the tremendous amount of time and effort put forth prior to our meeting by Cathy Burdick. Not half the hassle one might expect! Since LEGACY is basicall't an organization of leaders, it seemed fitting that the Constitution and By-Laws were written so that there will be a constant replacement of members on the Board of Directors of LEGACY itself. Board members are elected for a six-year term and cannot be re-elected to the Board for at least two years after they have served.



The theme for LEGACY VI meeting was: "Growth Thru Cooperation"

It is difficult to express in words the sincerity and dedication of the Trustees present when they are discussing our favorite activity - square dancing.



There was a definite concern regarding the tendency to push too far, too fast, in our dancer education programs. LEGACY VI re-affirmed a statement from LEGACY V pertaining to the social aspects of our activity and adopted an additional statement: "Since the learning experience should not be allowed to diminish the goal of having fun, LEGACY VI recommends that the experience of enjoyment be fostered, beginning with the dance learning process." Let's hope other leaders will hear the message and allow time for plain sociability - and enjoyment of the dance.



Other statements were adopted relative to expanding leadership training; the adoption of a square dance month rather than a square dance week in 1984; and the adoption of programs outside of North America under the auspices of LEGACY.



All in all, we feel that such a gathering as LEGACY has tremendous value. When a group representing all facets of the activity can sit down and discuss the overall picture of square dancing, not just one's own personal involvement, some good has to be derived.

Personally, we came away with our "batteries recharged" and "Rarin' to go!"

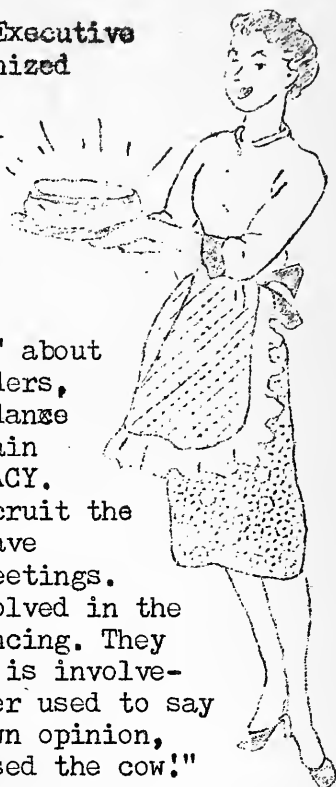


Television now blares out commercials for things that weren't whispered about when I was young!

Dancer - MARY JENKINS

Having been a member of the Executive Board of LEGACY since it was organized in 1973, and having attended all six meetings, Bill and I were really looking forward to our retirement as members of the Board this year. By the time LEGACY VI was over we had been "re-charged" and were as enthusiastic as ever!

In the past we have "bitched" about too many callers, round dance leaders, record company owners and square dance suppliers, and not enough "just plain square dancers" as members of LEGACY. But we know it is difficult to recruit the square dancers, for many do not have time or money to spend on these meetings. Many have no desire to become involved in the organizational phase of square dancing. They want to dance, have fun, and that is involvement enough for them! As my mother used to say "Everybody has a right to their own opinion, as the old lady said when she kissed the cow!"



The theme of this meeting was "FLAGS". The topics discussed with knowledgeable leaders from many parts of the world as Moderators and Panelists were:

"F" Friendship - Freedom - Fun - Future - Facilities.

"L" Leadership - Learning - Listening - Levity - Levels.

"A" Attitude - Absenteeism - Ability - Availability - Actions.

"G" Gimmicks - Graduations - Gossip - Groups - Giving.

"S" Sociability - Styling - Sharing - Stress - Salute.

Participation in these discussions was even better than anticipated among those attending. I'm sure people went out of these meetings with new ideas and the will and desire to carry them out.

≡ ○ ≡

On Saturday night was the only dancing we did during the entire meeting which lasted from Thursday noon until Sunday afternoon. It was truly a series of work sessions and an exchange of ideas; a time for making new friends and renewing old friendships.

≡ ○ ≡

The results of the survey recently conducted by LEGACY was discussed and it is hoped that Callers, Teachers, Leaders, and all those responsible for the Square Dance Programs to be enjoyed by participants will listen to the dancers and grant their wishes.

≡ ○ ≡

We wonder how many dropouts from the activity will it take to put square dancing back to something we do for fun, fellowship, and recreation! An activity we can take time to enjoy!

<<->>

I hope my next 65 years of square dancing will be as pleasant and enjoyable as the past 65 years! (I started square dancing at age 4, and my Dad was my first partner).

Nova Scotia Dance Federation's 28th Annual Dance Camp. Universite Ste. Anne, Digby Coubty, N.S. For information write Dance Nova Scotia, P.O. Bx 3595 S, Halifax, N.S. Canada, B3J 3J2.

Some people age gracefully, others try to learn the new dances.

Try praising your wife, even if it does frighten her at first.



GORDON TRACIE HONORED

The 1983 Skandia Midsommarfest will be dedicated to Skandia's founder, director and principle instructor Gordon Ekvall Tracie, announced festival chairman Paul Mathisen. In a fitting and much belated tribute to the innovator behind Skandia Midsommarfest, said Mathisen, Skandia is recognizing the thousands of visible and invisible contributions made by Tracie, the Society's main driving force since its inception in 1949.

In her 1974 article "In Celebration and Appreciation - All for the love of One Man's Learning: Gordon Ekvall Tracie - His 25 years of Devotion to a Dream," Mildred Irmacher touched on the essence of Gordon Tracie...As many have noted, some less complimentary - "Tracie is an inveterate purist in his particular field." While he maintains that anyone who can walk can dance, once he is dancing, Gordon believes he has nothing to lose and much to gain by dancing as well as he can.

He has been both praised and accused of being a perfectionist. It seems reasonable to agree with him that even those who insist on "dancing for fun" won't have any less fun by dancing steps correctly and with style.

Gordon shows that difference in attitude between the usual hobbyest who merely likes to pursue a skill as a favorite pastime, a minor occupation, and the professional who has spent more years in training and practice, in research, in development of effective approaches, in the desire for his work to live on and grow beyond him. Even few professionals would have devoted for so long - for so little financial gain, so little security. Few could have afforded to be. Even an idealist like Gordon knows now that he has given more than he could really afford.

Perhaps his chief fault, procrastination, is the only reason Skandia still can claim him as Dance Director. He has even been kidded about being "married to Skandia."

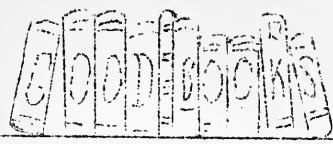


Seattle and the whole Northwest, not to mention the Scandinavian exchange are richer for his study and his unselfishness. May his efforts ultimately bring him the many-faceted, much deserved recognition he has been slow to seek in his own behalf!



Now in his 34th year of devotion to Scandinavian music and dance, Gordon remains, thankfully "married to Skandia." It seems altogether fitting that Skandia Mid-sommarfest - one of the outstanding products of his devotion - should be dedicated to its originator by the grateful members of the Society founded by this very special man, Gordon Ekvall Tracie.





WHYNOT DANCE WITH ME, by Roger Whynot. Published in England by Jack Hamilton. Original contras and squares. Obtainable from Roger Whynot 412 Hale St. Prides Crossing, Mass. 01964. \$3.00

This is a nice book of 12 contemporary contras, and 13 squares, 25 dances in all. Every dance is interesting with the figures flowing smoothly one into the other without any "stop-and-go" nonsense.

Roger is a master at this kind of thing. Others have received widespread acclaim as being great choreographers. Roger Whynot belongs in that category. This book proves it. I hope he sells a million copies. Buy it! Highly recommended.

NEW ENGLAND FIDDLER'S REPERTOIRE, by Randy Miller. Obtainable from him at \$8.00 per copy, plus \$0.50 postage. Address: Randy Miller, East Alstead, N.H. 03602

This is a book of tunes suitable for contra dances. 168 of them in all. One is for a couple dance, "Gay Gordons". All the others are contra dance tunes.

Most of the old standard tunes will be found here. Plus many, many others that are seldom heard and ought to be better known. Such as: "Mountain Ranger Hornpipe, O'Donnel Abhu, Meeting of the Waters, Piper's Lass" and we could go on and on. To the best of my knowledge this is the first book that contains the tune "Green Mountain Petronella", a tune that was used by Vermont and New Hampshire fiddlers for the dance "Petronella".

Randy Miller has done the contra dance world a

great service by collecting the tunes that make up this book. To all contra dance musicians it is a MUST. Buy it! Highly recommended.

RECORD REVIEWS

O.A.T.A. Reel. Lloyd Shaw Recordings, Inc. LS 326

This is one of Roger Whynot's interesting contras. One side caller by Roger to music by The Overacker Dance Band, and they play the tune "Maureen From Gibberland" very well indeed. They make your feet want to dance! This is contra dance music the way it should be played and called the way they should be called. When that happens you have a winner.

Star & Promenade Contra. TNT Records. TNT 201

This is another of Roger Whynot's contra dances. Called by Al Brundage. Music by the New England Express. Al calls well and why not? He's one of the best! There are far better recordings of "St. Anne's Reel". However buy the record for the dance figures and use your own favorite reel when calling it.

MORE THANKS TO:

George Hodgeson - Music for "Golden Boy".

Mary Jenkins ' Book "Wheeling & Dealing With Nursing Home Residents.

OMISSION

Charlie Rapport, whose article "Understanding Contradancing" on page 15 writes a frequent column of interest to all dancers in the Folk Arts Center Of New England. This was one of them. Sorry Charlie. The omission was unintended.

IT'S FUN TO HUNT



DANCING IN SALEM - THEN & NOW

The evening's amusement began at six o'clock. First in order came the draw-dances, that were to give every person present two or three opportunities to share in the pleasure for which they helped to pay. The manager, arrayed in black coat and knee-breeches, voluminous white meckcloth, silk stockings and pumps, standing where all eyes might fix themselves in deferential gaze called in sonorous voice "number one, a lady", and number one took her place at the head of the room, a little anxious about "number one, a gentleman," who, on being summoned took his stand opposite the lady, and soon the lines were filled. At a stamp of that trimly dressed foot the music struck up, and away went the head couple.

Dancers danced in those times, and it would not be easy for even an active imagination to picture the agility and dexterity with which feet and legs were used. Traditions have floated down to us of brisk young gentlemen bounding into chairs, and the pirouettes, flic-flacs, and pigeon wings introduced into the perpetual motion of an old-fashioned contra-dance made a sight worth seeing. After the draw-dances came the voluntaries, reels, and contra-dances in due proportion, and

the stately grace of the minuet tempering gayety with a dash of dognity.

M.C.D.Silsbee, in "A Half Century In Salem" (1887)

"An account from the end of the seventeenth century tells us that the citizens of Cork, even when they could afford nothing else, brought their children up to dance, fence, and play upon the fiddle."

Breandan Breathnack in "Folkmusic & Dances of Ireland".

"It was not unusual for blacks to play for white dances and dancing classes, tempering their fiddling to the audience and later improvising on waltzes and minuets back in the slave quarters."

Steven D. Price in "Old As the Hills."

From the Boston Gazette, Sept. 11-18, 1727

Charlestown Frolick, The Set Company that went upon a Frolick to Mrs. Whyers at Charlestown, on Tuesday Night, being the 12th of September, is desired to meet at the aforesaid House of Mrs. Whyers, on the 19th of this Instant, then and there to pay the Just Reckoning that was due to the House. And likewise to pay the honest Fidler for hie trouble and wearing out of his strings, for he gathered but 12 d. among the whole Company that night.

Ever notice - when a fellow says he agrees with you in principle, he's invariably getting ready to argue with you? Or when your cup of happiness is full, somebody always jogs y~~u~~ur elbow? Or how people on a diet are never reduced to silence?

When a man doesn't give a whoop what people think, he has likely reached either the top or the bottom.

Idle Thoughts

From An Idle

Person



Boys now miss what was once a thrill; the great day that marked a progression from knickers to long pants.

Remember when we talked about looking "spiffy" or being "all dolled up" or wearing "glad rags" or being "dressed to the nines?" Or remember when in the most unlikely places you encountered a sketched face with a nose hanging over a fence and the inscription "Kilroy was here?"

It probably would be asking too much to hope for a world without nuclear wars, but there's no harm in searching for a world with bigger Hershey bars, better prizes in Crackerjack boxes, dress shoes whose tops don't separate from their bottoms the first time they get wet, undershirts that are long enough so they don't crawl up under the armpits, store clerks who don't insist on wishing the customers to have a good day, people who don't begin every other sentence with the word "Hopefully". Stuff like that there.

A variation on the same old-fashioned theme is the old ceiling fan, the kind that added so much atmosphere to old movies about Casablanca and cowboy pictures.

What it all comes down to is what most people already know, namely, that new is not always better, that old is not always dead, and that sometimes the backward look is the very best way to see things clearly.



WHAT THEY SAY IN NEW HAMPSHIRE

That's a pretty kettle of fish. Tickled spitless. Homely enough to stop a down train. No rest for the wicked - til the devil's dead. No bigger'n a fly's ear.

Blacker than Tobey's heel. Real rugged. Set there like a bump on a log. 'tween seasons. Talk the handle off a pump. Greener than Dick's hatband. Talk the tin ear off an iron dog.

Better an empty house than an unwanted tenant. Went to bed before it was dark under the table. Too cold to sleep out with a screen door over yer. Don't know enough to pound sand in a rat hole.

It's darker than the inside of a barn. Only knee high to a grasshopper. I never saw the beat of it. His eyes were like two holes burnt in a blanket. Wal, I snum.

Breaking up housekeeping (noisy). I want ter know. So lazy he needs a cat under each arm to breathe for him. Generally speakin'. He wouldn't know enough to ache if he had a pain. The squeaking hinge gets the most oil.

He stumbled around like a blind horse in a punkin patch. Don't need it any more than she needs water in her shoe. Looks like the last run of shad. Bad cess to you. Slower than the growth of a dead hemlock. Busy as a hen pickin' up corn. He's breedin' a scab on his nose. Crooked as a ram's horn.

The Bandstand In
The Square

by CARROLL BROWN



Last night I started thinkin' of the happy bygone days.
Reliving them in fancy through a mellow, golden haze;
But of them all I best recall those summer evenings
When music wafted sweetly from the bandstand in the
square.

On Saturdays the families drove into town to shop.
Though few possessed a surry with the twisted fringe on
top.
They'd stay in for the concert which would promptly
start at eight
Or thereabouts, assuming some musicians might be late.

Sime Seavey was director, he performed with ease and skill,
His entertaining programs always seemed to fill the bill.
The boys played in rhythm and their sour notes were rare
When Simon led the music from the bandstand in the square.

They'd open with a Souza March or one by R.B. Hall
And follow with a waltz by Strauss or else Waldteufel.
Then came some sprightly number like "The Good Old
Summertime"
Or tuneful lilt of Old New York, a dozen for a dime

The tootling brasses blended with cornets and slide
trombones,
The altos with the tuba and the various saxophones:
From soft pitched note of clarinet and other woodwinds
there
Arose agreeable melody from the bandstand on the square.

The audience loved the music - they'd fanatically
applaud,
And harmony was rampant as it spread itself abroad:
And everyone felt neighborly and mighty jovial, too,
When at the eve's conclusion it was time to bid adieu.

Oh happy were the faces and gladsome beat the heart
Of those who'd heard the concert when the time came to
depart:
And kindly messengers were those who scattered goodwill
there,
The boys who played the music from the bandstand in the
square.



FUN WITH FIGURES

Think of any number greater than zero. Multiply it by three. Add one. Multiply by three. Add the original number. The remaining answer will always end with three, and the remaining figure will be the original number.

Take any three numbers in sequence, then reverse them and subtract the smaller from the larger. The result will always be 198. For example, 123 would become 321; subtract 123 from 321, and the answer is 198. Try it.

You have to count pretty high before you find a numeral (spelled out) containing the letter A. The answer - though hard to believe is one thousand.



Think today's interest rates are high? The Pilgrims borrowed \$7000 from a London company of 70 investors in 1620, and devoted the next 23 years to repaying it at 43 percent.



TOLD IN THE HILLS

Every town in northern New England had folks who were known for their story telling ability. By story telling we do not mean liars, but recounters of interesting events that they remembered from years past. Men and women qualified for the post. The men mostly held forth on the store steps of summer evenings and around the stove on stormy winter days; the ladies told their tales at sewing circles, quilting bees and the like. A few of the stories were really 'tall tales' and you were supposed to know the difference between one of the yarns and the truth. Ninety-nine percent of the stories were the truth. They were the keepers of folklore.

Over in New Boston they like to tell the story about an indigent family who used to live up on the hill above the schoolhouse. Man and wife and half a dozen scraggly children.

All through the winter the man used to sneak down in the night time and steal his firewood from the schoolhouse. Everyone knew about it, but nobody said a word. The only other choice would have been to have put him on relief, and it was easier to let him carry his own wood up that hill than to lug it up for him.

We were talking to a fellow we know about an old Yankee who had died a few years ago. The old man had lived a good life - fishing, hunting, carving things

out of wood. He'd inherited a little property, and when the wolf got too close he'd sell a small piece of it. He loved people and was sincerely mourned when the end came a couple of years ago.

Looking down at his picture, we mused about what sort of person he must have been to live in quiet obscurity, apparently untroubled by a Yankee compulsion to get ahead.

"Was he very bright?" we asked.

"Bright?" said our friend. "He was bright enough to live 70 years without workin' - are you?"

Helen and Clarence, a widow and widower respectively, were two good souls in a town not far from here. They led ordinary hardworking lives without attracting any particular attention until they started to be seen together. One Thursday evening Clarence showed up at the church supper with Helen on his arm, the two of them looking like a bantam rooster walking through the barnyard beside a big red hen. As a matter of fact, it would have taken about two Clarences to make one Helen.

As you might imagine, a pending union the likes of that called forth a lot of talk - some of it good humored wit on the earthy side. But of course none of the townspeople ever breathed a word of it to the happy couple for fear of hurting their feelings.

And so they were married. Helen sold her house, and the two of them made their new home in Clarence's old place - all fixed up - down on the Mill Road. Talk subsided after a while, despite the incongruity of seeing the two of them together. But one day their near neighbor, Martin, was tempted beyond restraint. As he drove his team down the Mill Road one morning, there was Helen at an upstairs window shaking out a winter quilt.

"Hi, Helen!" Martin called out. "Whatcha doing -

looking for your husband?"

There was a fellow a couple of towns over - let's call him Uncle Walter because that wasn't his name - who'd earned himself the dubious distinction of "town character" by virtue of his fondness for hard cider and his dislike for steady employment. His only attempt to obtain a status symbol of sorts was his occasional foray, when he had the money, to Widow Smiley's eating place.

But the widow didn't like his patronage. Her preference was to cater to proper persons, and finally she undertook to discourage Uncle Walter's visits by serving him the most unappetizing meal possible. She placed before him a dish of half-cooked meat, cold potatoes, greasy gravy and retired to her corner to await results.

Uncle Walter took a few mouthfuls and stood up angrily. "These vittles ain't fit for a hog," he proclaimed in a loud voice.

The few other customers were stunned into silence by the outburst, but not the widow. Forgetting entirely her original purpose, she defended her cooking vigorously. "You've gone too far, Walter," she snapped. "You take that back or I'll have the law on you."

Knowing too well who would be on the losing side if the law was called, Uncle Walter deemed it advisable to clarify the statement. "Yes, Mrs. Smiley," he admitted. "I reckon I've gone too far. Them vittles certainly is fit for a hog."

Without any signal whatsoever, the ancient automobile turned left, and - too late - an oncoming driver applied his brakes. Feelings were more hurt than either of the cars.

"Why didn't you signal?" demanded the stranger.

"Humph" said the old-timer. "Everybody knows I turn here."



NEW ENGLAND

FOOD

If you like fish chowder try this way of making it.

Use two and a half pounds of haddock, fresh or frozen fillets, one medium onion sliced, six medium potatoes cubed, two tablespoons butter or margarine, one quart whole milk, one cup light cream, one-half medium green pepper cut fine, six tablespoons butter or margarine, one tablespoon salt, one-eighth teaspoon pepper, one-eighth teaspoon oregano, one fourth teaspoon parsley flakes, one-fourth teaspoon thyme.

Cover fillets with cold water and bring to a boil; boil about eight minutes. Drain and save liquid. Boil cubed potatoes in fish liquid for eight or nine minutes. Fry onions in the two tablespoons butter until brown. Scald milk and cream together, but don't let it boil.

To the milk, add fish, potatoes, six tablespoons butter, onions, green pepper, seasonings, and herbs, add 3 cups of liquid in which fish and potatoes were boiled. Bring mixture slowly to a high heat. Don't let it boil, but keep it piping hot for 10 minutes. Set aside to cool. Reheat to piping hot before serving.

Save crust trimmings when baking pies. Place on cookie sheet and sprinkle generously with cinnamon-sugar mixture. Bake in oven until brown. Small children enjoy this as a special treat with a glass of milk.

RECIPES

I didn't have potatoes,
So I substituted rice,
I didn't have paprika
So, I used another spice.



A friend gave me the recipe,
She said you couldn't beat it,
There must be something wrong with her,
I couldn't even eat it!



I didn't have tomato sauce,
I used tomato paste.
A whole can, not half a can,
I don't believe in waste.



MOCK STRAWBERRY SHORTCAKE

Grind 1 cup cranberries twice, saving all the juice.
Grate one raw apple (peeled); add 1 cup of crushed
pineapple and 1 cup sugar; place in refrigerator for
several hours. When this is used with a crisp pastry
or shortcake, it tastes so much like real strawberries
you'll be amazed. The tiny seeds even make it look
like the real thing.

WELSH RAREBIT

| | |
|----------------------------|----------------------------------|
| 2 Tbsp. butter | $\frac{1}{2}$ tsp. paprika |
| 2 Tbsp. flour | $1\frac{1}{2}$ cups milk |
| $\frac{1}{4}$ tsp. salt | $\frac{1}{2}$ lb. cheddar cheese |
| $\frac{1}{4}$ tsp. mustard | 1 tsp. Worcestershire sauce |
| Dash of pepper | |

Melt butter; add flour, salt, mustard and paprika. Add
milk - cook until thick. Add cheese and Worcestershire.
Very good poured over saltines, for a light snack.

When preparing 8 cups of percolater coffee, substitute
2 to 3 Tbs. of Postum for the same amount of coffee.
Prepare as usual. And don't give your secret away!

Cucumber rinds will keep away cockroaches (even when
dried up).

MAINE HERMITS

| | |
|------------------------|-------------------------------------|
| 2 eggs | |
| 2 cups flour | 1 cup raisins |
| 1 Tbl. cloves | 1 cup sugar |
| 1 tsp. cinnamon | $\frac{1}{2}$ cup butter |
| 1 tsp. nutmeg | $\frac{3}{4}$ cup milk |
| $\frac{1}{2}$ tbl salt | $\frac{3}{4}$ tbl. baking soda |
| | $\frac{3}{4}$ cup walnuts (chopped) |

Cream together $\frac{1}{2}$ cup of butter with 1 cup sugar. Add 2 eggs and dissolve $\frac{3}{4}$ tbs of baking soda in $\frac{3}{4}$ cup of milk. Sift together and add remaining ingredients, alternating dry and liquid ingredients. Bake on flat pan in 350 oven for 45 minutes.

If time is short, canned cream of mushroom soup and/or canned cream of celery soup are fine substitutes for white sauce.

Use salt and lemon juice to clean blackened pots and pans with copper bottoms.

When something burns in a pan, boil water with cream of tartar in the pan to remove the burned spot.

When frosting on bakery goods stick to the paper, run cold water over it before unwrapping the package. As the paper is peeled off, frosting remains on cake or rolls.

Use a small uncovered dish of vinegar in place of an air-wick in kitchen to kill odors.

Place used tea leaves around gardenia or azalea bushes.

Charcoal in wardrobe or drawer or closet will prevent mildew.

Celery leaves may be used as garnishes or in soups. Most people throw away the green tops, but if you save them you'll have delicious garnishes at virtually no cost.

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